














## Theory 2.0

Name	Size	Kind	Last Modified
 Cold War Libs	1K	document	Fri, Sep 19, 1986 7:04 PM
 D20-1	17K	folder	Tue, Nov 29, 1988 1:31 PM
 D20-2	125K	folder	Tue, Nov 29, 1988 1:34 PM
 Dialectics 1.0	1K	Microsoft Word d...	Sun, May 15, 1988 11:21 AM
 Microsoft Word	332K	application	Thu, Feb 12, 1987 9:52 AM
 PublishOrPerish	70K	application	Sat, Jun 25, 1988 6:52 PM
 Remapping--outline	3K	Microsoft Word d...	Mon, Nov 21, 1988 3:48 PM
 SAIC 3rd paper	2K	Microsoft Word d...	Mon, Nov 21, 1988 3:48 PM
 SAIC History /Politics/...	3K	Microsoft Word d...	Wed, May 18, 1988 12:52 PM
 sample references	3K	PublishOrPerish d...	Tue, May 31, 1988 3:31 AM
 Six fois deux 1.0	1K	Microsoft Word d...	Sun, May 15, 1988 11:23 AM
 theory biblio	1K	PublishOrPerish d...	Tue, Sep 27, 1988 7:55 AM
 theory notes	2K	Microsoft Word d...	Tue, Sep 27, 1988 7:49 AM

## D20-2

Name	Size	Kind	Last Modified
d20-2 course eval.	2K	document	Tue, Mar 10, 1987 7:58 AM
D20-2 exam 2	2K	document	Wed, Mar 18, 1987 6:38 AM
D20-2 final exam	3K	document	Mon, Mar 9, 1987 11:39 PM
D20-2 lect Morocco	17K	Microsoft Word d...	Tue, Mar 29, 1988 6:45 PM
D20-2 midterm	2K	document	Tue, Feb 3, 1987 7:19 AM
D20-2, syllabus 86-87	11K	document	Thu, Jan 1, 1987 8:52 PM
exam--short answer	5K	document	Wed, Dec 10, 1986 12:10 AM
feedback file	1K	document	Wed, Oct 29, 1986 12:24 AM
Film Theory, 1	9K	document	Mon, Sep 29, 1986 6:29 AM
Ideology notes	1K	document	Thu, Oct 2, 1986 8:33 AM
List exam, 1	3K	document	Tue, Nov 11, 1986 11:10 AM
Masas Cult biblio	8K	document	Mon, Sep 29, 1986 9:17 AM
Mass Cult biblio	9K	document	Mon, Sep 29, 1986 9:41 AM
Perrine exam, 1	1K	document	Tue, Nov 11, 1986 10:31 AM
Radical Theories of Mas...	7K	document	Sat, Sep 20, 1986 8:41 AM
reproductive systems	12K	document	Mon, Feb 2, 1987 2:29 AM
th 2, lect 1	7K	document	Tue, Jan 6, 1987 8:11 AM
th notes 3/4	17K	document	Wed, Jan 21, 1987 5:02 PM
th sitrep 68	12K	document	Fri, Feb 26, 1988 1:38 PM

---

---

## D20-1

<u>Name</u>	<u>Size</u>	<u>Kind</u>	<u>Last Modified</u>	
D20-1 course eval.	2K	document	Wed, Dec 3, 1986	1:19 AM
D20-1 exam 1.1	3K	Microsoft Word d..	Sat, Oct 31, 1987	2:33 PM
D20-1 final exam, pt. 2	3K	document	Tue, Dec 2, 1986	11:59 PM
D20-1 final, pt. 2	3K	Microsoft Word d..	Sat, Oct 31, 1987	1:30 PM
D20-1 makeup exam	4K	document	Thu, Jan 15, 1987	7:49 AM
D20-1 makeup exam 1.1	4K	Microsoft Word d..	Sat, Oct 31, 1987	2:01 PM

**RTF D20-2, Contemporary Film Theory**

Winter 86-87

9-11 TuTh, 325 Annie May Swift

Chuck Kleinhans

316 AMS; office hours TBA

Prerequisite D20-1. The course examines major ideas and analytic approaches developed in contemporary film theory and related aesthetic and cultural theory.

The core of the course is a set of readings, screenings, and lectures which are intended to provide a common basis for understanding some key issues. Students should do the readings before class and bring them to class. Students will do significant additional reading on one of the topics listed in an assigned bibliography and this will be coordinated with an individual or group analysis of a film, tape, or tv program.

Required texts: (available at Norris Center store)

Mattelart, Michelle. *Women, Media, and Crisis: Femininity and Disorder.*

Rosen, Philip. *Narrative, Apparatus, Ideology: A Film Theory Reader.*

Steven, Peter. *Jump Cut: Hollywood, Politics and Counter-cinema*

Wolff, Janet. *The Social Production of Art.*

Supplemental texts: (also at Norris)

Handhart, John. *Video Culture: A Critical Investigation*

Modleski, Tania. *Loving with a Vengeance: Mass Produced Fantasies for Women*

Nichols, Bill, ed. *Movies and Methods. Volume 2*

Wollen, Peter. *Readings and Writings: Semiotic Counter-Strategies*

Additional readings will be available in a course pack from CopyCat.

**Tu Jan 6**

course administration

introductory survey

lecture: Godard and others--the impact of film practice

on film theory;

Godard as Brechtian, as

postmodernist

**Th Jan 8**

reading: Wolff, to p. 48

Bordwell, "Classical Hollywood Cinema" [in Rosen]

screening: **Weekend** (Godard, 66)

**Tu Jan 13**

reading: Wolff, 49-94

Steven, to p. 33

Hess, "Notes on U.S. Radical Film, 1967-80" [in Steven]

lecture: **The Situation of Film Theory in 1968**

**Th Jan 15**

reading: Wolff, to end

Eckert, "Shirley Temple and the House of Rockefeller"

[in

Steven]

Rosen, to p. 16

lecture: **The Metaphor of Verbal Language**

screening: **Through the Looking Glass** (Juan Downey)

**Secondary Currents** (Peter Rose)

**Tu Jan 20**

reading: eds. of *Cahiers du Cinema* **Morocco** [in course pack]

Rosen, 155-171

Kleinhans, "Working Class Film Heroes" [in Steven]

lecture: **Morocco and Structural Analysis; From Subject**

**to Audience**

**Th Jan 22**

reading: Mattelart, 1-24

Artel/Weingraf and Waldman, exchange on positive  
women [in Steven, 196-208]

images of

Bathrick and Erens, exchange on star image [in Steven,  
246]

231-

Mulvey, "Visual Pleasure and Narrative Cinema" [in

Rosen]

screening: **Morocco** (Sternberg, 30)

**Tu Jan 27**

reading: Mulvey, "VP&NC" [second time]

Mayne, "Feminist Film Theory and Criticism" [in course

pack]

Turim, "Gentlemen Consume Blondes" [in course pack]

Kruger, "Devils with Red Dresses On" [in course pack]

Arbuthnot /Seneca, "Pre-text and Text in **Gentlemen**

**Prefer**

**Blondes** [in course pack]

Gagnon, "Bella-donna" [course pack]

lecture: **The Woman on the Screen and in the Audience**

screening: **Material Girl** (perf. Madonna)

**Th Jan 29**

reading: Mattelart. 25-56

[in Rosen]

Williams, "Film Body: An Implantation of Perversions"

screening: **Gentlemen Prefer Blondes** (Hawks, 53)

**Tu Feb 3**

reading: Holland/Sherman, "Gothic Possibilities" [in course pack]

Modleski, "The Female Uncanny: Gothic Novels for Women" [in course pack]

Lesage, "Artful Racism, Artful Rape: Griffith's **Broken Blossoms**"

lecture: **Psychoanalysis, the Female Gothic Imagination, and the audience**

**\*\*\*\*\* short answer exam over readings (40 min.)**

**Th Feb 5**

**\*\*\*\*\*first summary due**

screening: **Jane Eyre** (Stevenson, 1944)

**Tu Feb 10**

readings: Augst: "The Lure of Psychoanalysis in Film Theory" [in course pack]

Metz, "The Imaginary Signifier" (exerpts) [in Rosen]

lecture: **From Psychoanalysis to Social Semiotics**

**Th Feb 12**

readings: Wollen, "Counter-cinema: **Vent d'est**" [in Rosen]

Cinema" [in Taylor, "Decolonizing the Image: New U.S. Black Steven]

Steven] Becker/Citron/Lesage/Rich, "Lesbians and Film" [in Steven]

lecture: **Counter-cinemas**

**Tu Feb 17**

**\*\*\*\*\*second summary due**

screening: **Charmed Particles** (Andrew Noren)

lecture: **Overlooked and Unfashionable: Unanswered**

**Questions and Unknown Practices**

**Th Feb 19 \*\*\*\*\*students work on close analysis projects**

**Tu Feb 24 \*\*\*\*\*students work on close analysis projects**

**Th Feb 26 \*\*\*\*\*students work on close analysis projects**

**Tu Mar 3**

**\*\*\*\*\*reports on projects due**

readings: Mattelart, 57-end

Desnoes, "The Photographic Image of Underdevelopment"

Birri, "Cinema and Underdevelopment"



lecture: **Beyond Ethnocentric Theory: Third World  
Practice and Problems of Cross-Cultural  
Analysis**

screening: **Rte: Nicaragua (Forwarding Address:  
Nicaragua, Birri)**  
**Th Mar 5**

screening: **Iracema (Brotsky, )**

final will cover the entire course, including all the close analyses done by students. It will consist of both a short answer section and an essay from questions given in advance.

## preliminary notes on violence and horror

1. Aside from accidental violence, that of nature or man, violence is always linked to the fact of power. This is very clear in **Memories of Underdevelopment** when the newsreel shows the trial of a group of counterrevolutionaries. They all depend on each other because violence is the systematic expression of their class position: the butcher-executioner-assassin depends on the structure of other figures who give the order, who accept the status quo, who provide justification for it, the priest, the intellectual, the businessman, the militaryman, the politician, the student, etc. Consider Brecht on the violence of founding a bank. The nod, the smirk, the wink, used to convey an attitude that the executioner then understands as licence to kill is just as implicated as the preparation of the weapon.

2. In general horror is an image/narrative of the grotesque, and although it is prefigured as the grotesque in feudal/Gothic art (gargoyles on Notre Dame) and continues as a minor tradition in western art [without clear equivalents in asian, arabic and other traditions] in examples ranging from Titus Andronicus, Goya, Breugel, etc. it reaches full institutional form only in the capitalist/Romantic era, when it has a full flowering in a wide range of popular and commercial narratives.

4. A set of distinctions:

- a. **Grotesque**: the attempt to negotiate the nature/culture split in art. Kayser: "an attempt to invoke and subdue the demonic aspects of the world."
- b. **Horror**: the attempt to produce shock (visceral and intellectual thrill) through the combination of narrative suspense and the grotesque.
- c. **Violence**: represented within the work of dramatic fiction (rather than simply the action leading up to it, or the aftermath of it) is the eruption of the repressed in the narrative and is extremely linked to an Aristotelean idea of catharsis, etc. Relation to suspense.

5. Test case for this: Oedipus Rex blinding himself, death in Shakespeare's histories, Scorsese's **Scarface**, as aristotelean narratives with explicit violence as the demonstration of male hysteria. Counter example of death in **Mother Courage** and **St Joan of the Stockyards**. Further demonstration, killing the pig in **Weekend**.

6. Tragedy is the expression of human's failure to orient themselves in the moral universe. The grotesque is an expression of human's failure to orient

themselves in the physical universe. In both cases, violence is the marker of disorder.

7. The grotesque is indicated by:

a. monsters. particularly from the animal world, but also the plant world.

Oversized. Beauty and the Beast theme. **Freaks**.

b. animals seldom seen (nocturnal, underwater, etc.), considered dangerous, vermin

c. the jungle, at times the forest (central europe), at times the desert or tundra etc. (**Greed**), substitution of the city, esp. at night.

d. technology. the machine, the animate machine (**Christine**)

e. Robots. **The Golem, The Terminator**.

f. Puppets, marionettes, mask-like things.

g. after Freud, in the insane and a wide variety of other psychological and physical disturbances.

h. disease and the plague.

8. In general, the grotesque is not about death, but about life, "fear of life."

Camus, **The Plague**; Sartre, **Nausea**. A set of assumptions:

a. There is no longer a divine order.

b. Nature is no longer the shaping force in the universe.

c. Mind/body split; culture/nature split.

In the grotesque nature tries to reassert itself; it is an attack on rationality as the sole governing principle in human affairs, social and personal. cite Slater on the "toilet assumption."

9. Needed here. Discussion of how death is actually represented. Violent death: **Africa Addio, Faces of Death 1-3**. Holocaust images.

3. Foxe's **Book of Martyrs** as example of popular image/narration based around horror/death/martyrdom. [and with an obvious political intention, against papacy]. The book was illustrated with woodcuts and was in every church along with a Bible, chained, but available to the public. It was more popular than scripture, and fewer copies survive.

nature

the man made  
become  
animate

## Initial notes on Christian Broadcasting

Chuck Kleinhans, 3 Nov 86

1. The weekend is for the Daddies. Only two women preach. One, white and middle aged, follows the style of Southern scolding, like Jimmy Swaggert. She can belt it out just like a man. The other is Fantasy Mom, a big, jovial, positive-message Black. She moves through a number of slightly different personae which creates a rhythm in the performance. It would be interesting to have a performance analysis of this.

2. There is a strong class differential in performance of preaching. The "lower" class preachers use strong dialect, direct physical proof of holy state (speaking in tongues, physical expression in dance, trance and fainting). The "middle class" ones lose or moderate their regional accent, strong physical expression may be allowed but usually in dramatic gestures. As an acting style, much of this is totally derived from the 19th century stage.

Michel Sorkin, review of Norbert Elias, The Civilizing Process

discussion: Adorno and the Culture Industry

T. W. Adorno, "The Culture Industry" and "The Culture Industry Revisited."

### **6 Oct.**

discussion: New Definitions of Culture

Alice Walker, "In Search of Our Mother's Gardens"

Elayne Rapping, "Tupperware and Women"

Lucy Lippard, "The Pink Glass Swan," and "Making Something from Nothing"

tape and discussion: **La Maestra** (d. Elinor Boyer and Karen Peugh, video)

discussion: Ownership, Control, and Manipulation Theories

Dallas Smythe, "The Role of the Mass Media and Popular Culture in Defining Development," and "On the Audience Commodity and its Work."

Thomas Guback, review of Smythe

### **13 Oct.**

discussion: Neo-anarchist perspectives.

Guy de Bord, Society of the Spectacle.

screening and discussion: **Call It Sleep** (Issac Cronin & Terrel Selzer, video, 42 min.)

selections from Rubin, Hoffman, Crumb, Lynch, Spain, etc.

### **20 Oct.**

discussion: Blues, 1.

Adorno, "Perennial Fashion--Jazz"

Jones, Blues People

screening and discussion: **Passing Through** (Larry Clark, 1975, 60 min film.)

### **27 Oct.**

discussion: Blues, 2.

Richard Wright, "Forward" to Oliver, Blues Fell This Morning  
various artists, blues lyrics

Carl Boggs, review of Paul Caron, Blues and the Poetic Spirit

Michelle Russell, "Slave Codes and Linear Notes"

audio and video screening and discussion: selections from Black women singers, past and present

### **3 Nov.**

discussion: Subculture analysis

Hebdige, Subcultures: The Meaning of Style.

R/T/F D02 Studies in Popular Culture in the Mass Media  
Fall 86-87  
M 6-10 pm 325 Annie May Swift  
Chuck Kleinhans  
office: 316 AMS; 491-2255; M 4-6 and by appointment

## **RADICAL THEORIES OF MASS CULTURE**

The course examines some liberal, anarchist, Marxist and other radical theories of mass culture. In addition to studying theoretical statements, the course will deliberately attempt to contrast these theories with creative work that seems to challenge, contradict, or escape from such theoretical perspectives. Figures studied include T. W. Adorno, Imiri Baraka (Leroi Jones), Pierre Bourdieu, Guy de Bord. Issues covered will include blues, subcultures and countercultures, and grand guignol and the grotesque.

Prerequisite: senior or grad standing; open to non-majors.

Required texts: (available at Norris Center store)

Bourdieu, Pierre. Distinction: A Social Critique of the Judgement of Taste. tr. Richard Nice. Cambridge MA: Harvard U.P., 1984.

Hebdige, Dick. Subculture: The Meaning of Style. London: Methuen, 1979.

de Bord, Guy. Society of the Spectacle. Detroit: Black and Red, 1971.

Jones, Leroi. Blues People: Negro Music in White America. 1963.

Additional readings will be available at Copy Cat.

### **Schedule:**

#### **22 Sept.**

course administration, introduction

lecture: Cold War liberals and the problem of mass culture

film and discussion: **Network** (Lumet, 1976, 120 min. film)

#### **29 Sept.**

discussion: Marxism and Mass Culture

readings: Chuck Kleinhans, "Marxism and Mass Culture"

Tabloid collective, "On/Against Mass Culture"

John Hess, "Introduction to Ideology"

screening: excerpts from **Rude Boy** (pr. The Clash)

**10 Nov.**

discussion: Class and culture.

Bourdieu, Distinction, to p. 256

screening and discussion: excerpts from current tv

**17 Nov.**

discussion: Class and culture

Bourdieu, Distinction, to end

screening and discussion: excerpts from current tv

**24 Nov.**

discussion: the grotesque, macabre, splatter, and grand guignol

Mary Mackey, "The Meat Hook Mama, the Nice Girl, and Butch Cassidy in Drag"

Frantisek Deak, "Theatre du Grand Guignol"

Philip Brophy, "Horrority--The Textuality of Contemporary Horror Films"

screening and discussion: **Blood of the Beasts** (Franju) and excerpts from **Friday the 13th**, **Texas Chainsaw Massacre**, **Faces of Death**, etc.

**1 Dec.**

course evaluation and final screening

Screening and discussion: **Ganja and Hess** (Bill Gunn, 1972, c. 90 min.)

Students are expected to do the reading in advance of the class and be prepared to discuss it. Grading will include participation in and quality of contribution to discussion (30%). The following assignments are required.

1. a typed summary of one hour of class notes for distribution to the entire class. We will rotate this secretarial task. The notes are due the following week. (5%)
2. a 2-3 page paper intended to start discussion on one of the readings for class. There will be a sign-up list. You will give the paper orally in class and give two copies to Chuck. More than one person may cover a reading. (10%)
3. Written summaries (two for undergrads, four for grads) for distribution to the entire class of articles or book chapters. A bibliography will be provided. Your summary should provide a descriptive condensation of the reading and also have a conclusion in which you relate the reading to concerns of the course. These are due



in class on Oct. 13 and Nov 3 (undergrads) and Oct. 6, 20, Nov. 3 and 17 (grads) (20%)

4. A final paper which may be primarily theoretical or primarily critical but which deals with some of the larger theoretical questions raised in the course and which works them out in terms of one or more cases taken for close analysis. 10-15 pp. typewritten. Due Tues. Dec. 9, 9 am. (35%)

## **A Basic Working Bibliography in Mass Culture**

Chuck Kleinhans, Sept. 86

### **Periodicals**

The following periodicals often contain articles and reviews which provide a radical analysis of mass culture.

**The Guardian.** NY based weekly left newspaper. Carries reviews, occasional longer essays.

**In These Times.** Chicago based weekly left newspaper. Carries reviews, frequent longer essays.

**Radical America.** Stresses labor and grass roots issues with a general socialist perspective. In the late 60s-early 70s ran considerable material on mass culture. Vol. 18 no.6: special issue on culture and youth.

**Tabloid.** [ceased publication?] Concerned with developing a non-elitist analysis of mass culture from a left and feminist perspective.

**Social Text.** Draws mostly on literary culture. See first issue for general orientation.

**Fuse.** Best Canadian cultural magazine. Reports, reviews, and analytic articles with emphasis on youth and subculture activity. Occasional institutional analysis.

**Border/lines.** New Canadian cultural magazine. Somewhat academic and trendy, but clearly committed to serious analysis.

**Socialist Review.** Somewhat academic post-New Left orientation with some occasional interest in mass culture.

**Screen** (and earlier, **Screen Education**). British theoretical and analytic publication, best known for its pioneering work in film studies, but carries considerable material on mass culture (esp. **Screen Ed.**)

**Working Papers in Cultural Studies.** Although it has ceased publication, this journal was a vital pioneering publication in the 70s, reflecting the work of the "Birmingham group" which followed the

initial lines of inquiry of Raymond Williams and Stuart Hall.

**Media, Culture, and Society.** Similar in some aspects to WPCS, but tends to mass communications approaches. Often hostile to semiotics and critical and qualitative analysis.

**Theory, Culture, and Society.** Similar to MC&S but open to semiotics and critical studies, new influences, etc.

**Cultural Correspondance.** Ceased publication, but took a generally anarchist line on mass culture, socialist culture, etc. in the 70s. Especially good when enthusiastic: e.g., radical approval of Ernie Kovacs, Sgt. Bilko.

**Jump Cut.** Mostly film orientation with a strong socialist and feminist analysis.

**New German Critique.** Very academic presentations of various W. German theoretical positions, esp. in the wake of the Frankfurt School. Occasional interesting case studies, e.g., reception of the Holocaust tv series in Germany.

**Film Reader.** Issue 5 contained various articles on cultural studies.

Books.

one: postwar trends.

David Manning White and Bernard Rosenberg. **Mass Culture in America.** A classic 50s anthology on the subject. The best single overview of the postwar debate on mass culture.

Norman Jacobs. **Culture for the Millions? Mass Media in Modern Society.** A good collection of conference presentations by the liberal establishment of the late 50s: a perfect benchmark of positions and policy options.

Daniel Boorstin. **The Image.** Classic late 50s liberal analysis of mass media and merchandised America.

Reuel Denney. **The Astonished Muse.** Far and away the best postwar era US liberal analysis of mass culture. Understands mass culture as both a sociological and aesthetic phenomenon.

Robert Washow. **The Immediate Experience.** Postwar liberal analysis of mass culture with classic essays on the Gangster and Western genres. Full of quaint anti-communism.

Stuart Hall and Paddy Whannel. **The Popular Arts.** Early 60s British attempt to discuss the subject and introduce it into the curriculum. Stresses "discrimination" between "good" and "bad" mass culture (which seems largely based on the writers' personal taste).

Russel Nye. **The Unembarassed Muse.** A social history of the popular arts in the U.S. Especially useful as overview and reference.

Marshall McLuhan. **The Mechanical Bride.** Interesting and somewhat snotty analysis of 40s advertising.

Vance Packard. **The Hidden Persuaders.** Popular and somewhat overly dramatic expose of the intentions of ad agency folks. Tends to give them more credit than they deserve, but interesting.

Roland Barthes. **Mythologies.** Short essays on divers popular culture products and processes with a longer essay on popular "myth"—what Marxists call "ideology."

Gillo Dorfles. **Kitsch.** Collection of essays, mostly European, on the lowest end of mass culture. Heavily illustrated, fun to skim.

Leo Lowenthal. **Literature, Popular Culture, and Society.** Various essays by a general follower of the Frankfurt School.

Harold Mendelsohn. **Mass Entertainment.** A very nicely done review of the issues and literature of the postwar period.

Herbert Marcuse. **One Dimensional Man.** The logical extension of Adorno's pessimism applied to 60s America. Very influential on the New Left's analysis of culture.

two: more recent studies.

Herbert J. Gans. **Popular Culture and High Culture.** A liberal sociologist's overview of the issues, generally stressing pluralism as a value and offering policy options. Raises lots of issues that Marxists don't like to deal with because they are sticky—like working class

class taste. Essential reading for all radicals to keep them honest.

George Lipsitz. **Class and Culture in Cold War America: "A Rainbow at Midnight"** Excellent study of rank and file labor militancy in the war and post war period in the US and the severe government repression of it. Includes excellent analyses of film noir (Ulmer's Detour), the roller derby, and the class origins of rock 'n' roll.

Bruce Brown. **Marx, Freud, and the Critique of Everyday Life.** A good overview of the Marx-Freud encounter in Wilhelm Reich, Marcuse, and Henri Lefebvre which provides a good background for understanding why daily life has become an important issue in radical analysis.

Richard Dyer. **Stars.** The best analysis of film stars by the critic who changed everyone's way of thinking about the subject.

Tania Modeleski. **Loving with a Vengeance: Mass Produced Fantasies for Women.** An excellent analysis of soaps, harlequeins, and gothic novels and how and why they appeal to women's fantasies.

John G. Cawelti. **Adventure, Mystery, and Romance.** A fine example of cultural analysis of very popular literary forms. though not overtly political, the quality of the analysis is very instructive.

part three: popular music

Charles Keil. **Urban Blues.** Classic sociological analysis of the movement from rural to urban blues, changing relation to audience of the performer, etc.

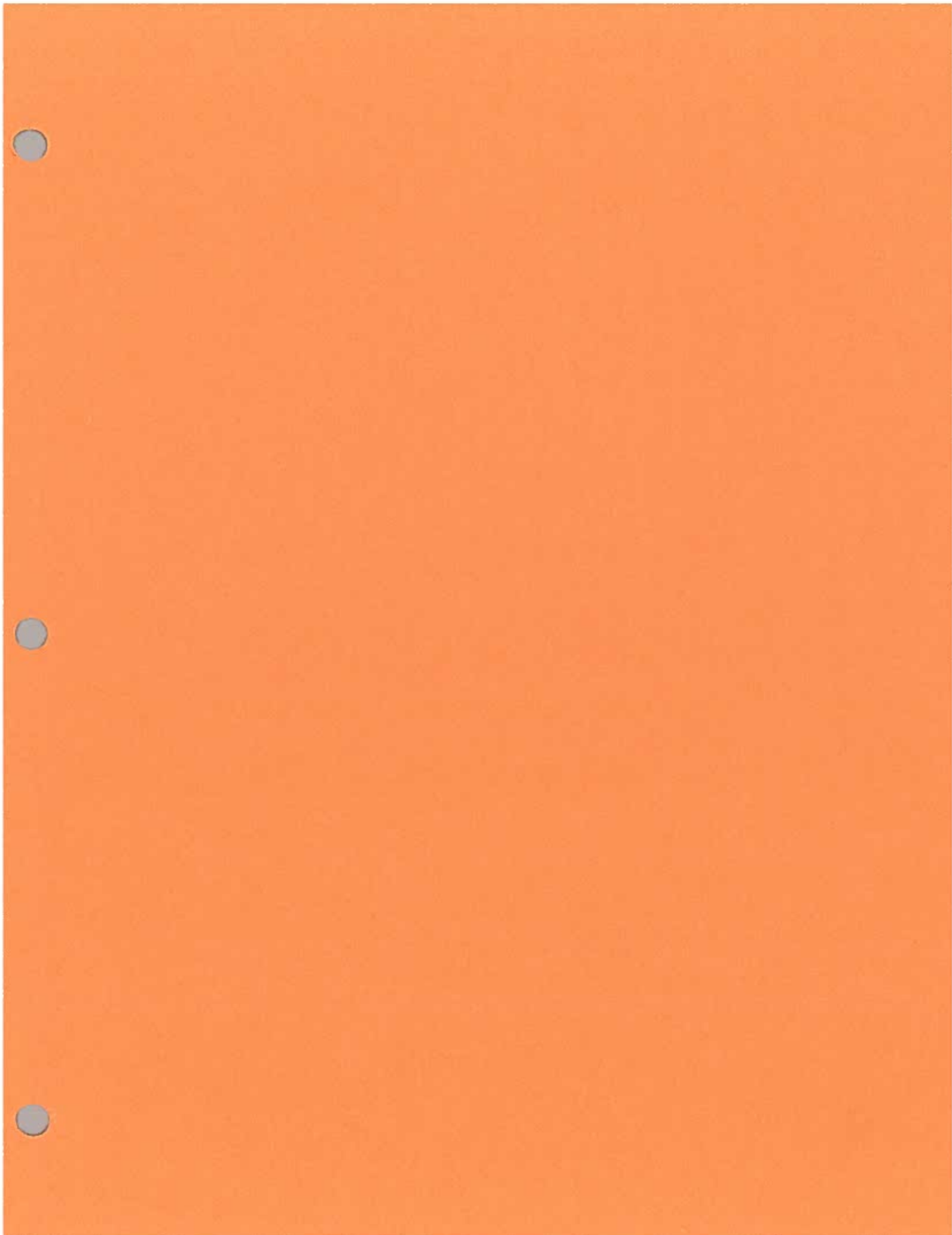
Steve Chapple and Reebee Garofalo. **Rock 'n' Roll is Here to Pay: The History and Politics of the Music Industry.** Pioneering industrial/financial analysis of rock c. mid-70s.

John Sinclair. **Guitar Army.** Classic collection of mid-60s revolutionary counter culture by the Detroit/Ann Arbor guru and rock promoter whose political program was "dope, rock 'n' roll, and fucking in the streets."

Simon Frith. **Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll.** Major analysis by British critic.

Iain Chambers. **Urban Rhythms: Pop Music and Popular Culture.** Analysis of post war British rock to the present.

Ellen Willis. **Beginning to See the Light.** US rock critic offers speculations on its significance.



R/T/F D02

## Studies in Popular Culture in the Mass Media

Winter 89-90

1-3 TuTh

325 Annie May Swift

Chuck Kleinhans

office: 316 AMS; 491-2255

office hours: 3-4 TuTh and by appointment

### RADICAL ANALYSES OF MASS CULTURE

Enrollment: 18, permission of instructor required. Prerequisite: senior or grad standing; open to non-majors; 3-5 slots will be allotted to undergrads; 5 slots will be allotted to non-major grads.

The course examines some Marxist, feminist and other radical theories of mass culture. In addition to studying theoretical statements, the course will deliberately attempt to contrast these theories with creative work that seems to challenge, contradict, or escape from such theoretical perspectives. Particular emphasis will be placed on several emerging areas of popular culture analysis: spectator sports; stars and celebrity; folk and popular music and dance in relation to subcultures and countercultures; dress, fashion, adornment, and costume.

The course will include lectures giving an overview of the issues raised in readings and viewing, several short essays/reports from students and a 12-15 page final paper. Because discussion will be a central mode of class meetings, regular attendance and preparation of the assigned readings will be essential.

Required texts: (available at Norris Center store)

Gaines, Jane M. and Charlotte Herzog, eds. Fabrications: Costume and the Female Body. NY: Routledge, 1989.

*not in print —*



Hebdige, Dick. Subculture: The Meaning of Style. London: Methuen, 1979.

*Hiding in the Light Routledge*

Lazere, Donald, ed. American Media and Mass Culture: Left Perspectives. Berkeley: U of CA Press, 1987.

McRobbie, Angela, ed. Zoot Suits and Second-Hand Dresses: An Anthology of Fashion and Music. Winchester MA: Unwin Hyman, 1989.

Wilson, Elizabeth. Adorned in Dreams: Fashion and Modernity. Berkeley: U of CA Press, 1987.

Additional readings will be available at Copy Cat.

This is a fairly heavy reading course which was designed on the assumption that the typical student could do all the reading for any one class in 3 hours. After Feb 20 the reading load is light while students prepare their final papers.

Schedule:

**Th Jan 4**

course administration

Lecture: Introduction and Overview--Current Issues in Radical Mass Culture Theory

**Tu Jan 9**

500 word **report** due: The critique of mass culture in mass culture. Analysis of an example of mass culture which itself contains a critical view of mass culture, such as **Network, Videodrome, This is Spinal Tap, The King of Comedy, Hollywood Shuffle**, etc.

Discussion: The Culture Industry argument

T. W. Adorno, "The Culture Industry" and "Perennial Fashion: Jazz"

Umberto Eco, "The Structure of Bad Taste"

### Th Jan 11

Discussion: The Social Control argument

Donald Lazare, "Introduction: Entertainment as Social Control"

From Folk Culture to Mass Culture

Screening: **Wild Women Don't Have the Blues** (d. Christine Dall; video 58 min. 1989)

Richard Wright, "Forward" to Oliver, Blues Fell This Morning

Michelle Russell, "Slave Codes and Linear Notes"

### Tu Jan 16

discussion: Marxism and Mass Culture

Chuck Kleinhans, "Marxism, Moralism, and Mass Culture" and "Some Basic Propositions on the Nature of the Audience"

Tabloid collective, "On/Against Mass Culture"

discussion: Getting Ready for the Superbowl

Mark Naison, "Sports and the American Empire"

Louis Kampf, "A Course on Spectator Sports"

### Th Jan 18

discussion: New Definitions of Culture

Alice Walker, "In Search of Our Mother's Gardens"

Lucy Lippard, "The Pink Glass Swan"

Elayne Rapping, "Tupperware and Women"

Michelle Russell, "The Biggest Fight in Town"

audio: blues and rhythm and blues

Carl Boggs and Ray Pratt, "The Blues Tradition: Poetic Revolt or Cultural Impasse?"

## Tu Jan 23

discussion: Youth Subcultures

Dick Hebdige, **Subculture: The Meaning of Style** and "Hiding in the Light: Youth Surveillance and Display"

## Th Jan 25

reading:

Stuart Cosgrove, "The Zoot Suit and Style Warfare"

John Clarke, Stuart Hall, Tony Jefferson, Brian Roberts, "Subcultures, Cultures, and Class"

screening: **Zoot Suit** (d. Luis Valdes)

## Tu Jan 30

discussion: **Zoot Suit** and Cosgrove, Clarke, et.al

discussion: Girl Culture

Angela McRobbie,

"Settling Accounts with Subcultures: A Feminist Critique"

"Dance and Social Fantasy"

"**Fame, Flashdance**, and Fantasies of Achievement"

"Second Hand Dresses and the Role of the Ragmarket"

*Flashdance*  
*Dirty Dancing*  
*Salsa*

## Th Feb 1

proposal for final paper due at start of class

discussion: Fashion, 1

Elizabeth Wilson, **Adorned in Dreams** (to p. 133)

## Tu Feb 6

discussion: Fashion, 2

**Adorned in Dreams** (to end)

Fashion Statement No. 1: whatever you wear today will be considered a "fashion statement" and will be photo documented

## Th Feb 8

discussion: Fashion, 3

Jane Gaines,

"Women and Representation: Can We Enjoy Alternative Pleasure?"

"Fabricating the Female Body"

Charles Eckert, "The Carole Lombard in Macy's Window"

screening: excerpts from **Roberta, The Women, Neptune's Daughter**

## Tu Feb 13

discussion with Charlotte Herzog

Charlotte Herzog, "'Powder Puff' Promotion: The Fashion Show in the Film"

Jane Gaines, "Costume and Narrative: How Dress Tells the Woman's Story"

Maureen Turim, "Designing Woman: The Emergence of the New Sweetheart Line"

Fashion Statement no. 2: photo documentation

## Th Feb 15

presentation by Eilish McCormick, a gender-based analysis of Heavy Metal readings?

discussion: politics of popular music

George Lipsitz, "Working People's Music"

Simon Frith, "Rock and Popular Culture"

Ian Penman, "The Shattered Glass: Notes on Bryan Ferry"

Simon Frith, "Only Dancing: David Bowie Flirts with the Issues"

*Hebdige?*

## Tu Feb 20

discussion: marginalizing the dominant

Kleinhans, "Rehearsal for a Theory of Subcultural and Subtextual Readings"

Kleinhans, "Kitsch, Camp, Trash and the Politics of Irony"

Richard Dyer, "Don't Look Now"

Kobena Mercer, "Monster Metaphors: Notes on Michael Jackson's 'Thriller'"

## Th Feb 22

screening and discussion of Black gay male subculture: **Tongues Untied** (video, 58 min. d. Marlon Riggs, 1989)

## Tu Feb 27

*Counterculture & Age of Just Say No! diminishing expectations*  
discussion with Dee Tudor on sports as mass culture

~~Margaret Morse, article on sports on TV~~

*Victors of Change*

screening and discussion of female fans of male sports: **A Spy in the House that Ruth Built** (video, 29 min. Vanalyne Williams, 1989)

## Th Mar 1

discussion: Rethinking Reception

Erica Carter, "Alice in the Consumer Wonderland: West German case studies in gender and consumer culture"

Jane Feuer, "Reading **Dynasty**: Television and Reception Theory"

screening: **Joan Does Dynasty** (video, 35 min. Joan Braderman, )

Fashion Statement no 3

Tu Mar 6

2. | Cold War Fashion Fantasies In a Time of Glasnost  
Best. screening: **Silk Stockings** (film, Rouben Mamoulean, 195-); remake of Ninotchka with Fred Astaire and Cyd Charisse

Th Mar 8

**\*fashion statement\* paper due**

course evaluation

wrap up lecture: House Music, Cyberpunk, and Virtual Communities in a Digital Age: or, why any kid who grows up in America understands postmodernism better than any French theorist.

Students are expected to do the reading in advance of the class and be prepared to discuss it. Grading will include participation in and quality of contribution to discussion (30%). The following assignments are required.

1. a typed summary of one hour of class notes. These will be dittoed by the RTF office for distribution to the entire class. We will rotate this secretarial task. The notes are due the following week. (5%)

2. a 250 word paper intended to start discussion on one of the readings for class. This will be assigned by Chuck. The paper will have two paragraphs: the first will summarize the main point of the reading; the second will relate it to the course to date, to start discussion. (10%)

3. a 500 word paper on a mass culture product which contains a critical view of mass culture (due Jan 9 at start of class) (5%)

4. a 250 word proposal for the final paper (due Feb 1) (5%)

5. a 250-500 word statement on one of the three "Fashion Statements" you or someone else in the class makes (due Mar 8) (5%)

6. A final paper which may be primarily theoretical or primarily critical but which deals with some of the larger theoretical questions raised in the course and which works them out in terms of one or more cases taken for close analysis. The paper should involve additional outside reading; it may involve library research, study of a specific text or process, and ethnographic investigation. It may be supported with visual or audio material, but the main point is to do a written analysis, not a creative project. 12-15 pp. typewritten. Due noon Tues Mar 13 in Chuck's mailbox in the RTF office. (60%)

